

What Does a Poet's Voiced Performance Contribute to the Process of Translating Poetry?

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ABSTRACT

This paper investigates what a poet's voiced performance can contribute to the translation of a poem. I argue that by discussing the acoustic aspects which are inspired by the *Tajweed* system¹ of teaching non-Arabs how to recite the Holy Qur'an, the poet's voiced version is found to enable the target reader to experience different layers of feelings. This article provides two illustrations of the *Tajweed* system and introduces a specially designed coloured table for the purpose of analysis of the acoustic content of the poem under investigation. In order to verify the afore-mentioned argument, and in light of relevant translation theory discussed below, I translated Abd al-Rahman al-Abnudi's *Yamna* after listening to his voiced version many times. Each time of listening brings about a modification of the first version until I wrote the second version, as referenced by the use of colours and typography corresponding to the *Tajweed* system. In the second version (under appendix B) the acoustic aspects, such as rhyme, interjection, intonation and emotions, are illustrated in order to crystallize the illuminating addition the voiced version contributes to the translation. The more the translator listens to the voiced version in the hope of understanding the interstices in a poem, the more fruitful and colourful the target text will be.

KEYWORDS: translation, Arabic poetry, acoustic aspects, voiced version

Introduction

The voice of the poet may differ from the voice of the poem written by the very poet we talk about. The rereading of old and new poetry is meant to uncover and to help understand the

¹ The coloured table used in the paper is inspired by *Mushaf Al Tajweed* (The Holy Qur'an with *Tajweed*), intended for non-Arabs, published by Nour Al Maaref Printing House, Riyadh, 2020. I provide images illustrating the acoustic aspects exercised while reading the Qur'an using the colour system. For more information, you can log on to such sites as <https://www.islamicbookstore.com/b9925.html>.

voice of the poet (Cotter 1988: 225). There is a wide difference between the performance of the poet and his voice/presence in the written version of the poem. The impact of the poet's performance on translating the poem is the concern of this paper. The title stresses the fact that a translation is a product that has continuously been processed, subject to the reader's ability to interpret it. Some who are not familiar to the *tajweed* system being presented in English may be confused and may build up wrong interpretation of the paper and misunderstand its argument. The *tajweed* system as such is originally intended for non-Arabs. It is meant to help them recite the holy Qur'an as if they were listening to it recited by the original poet. Correct recitation of the Qur'an has been proved effective in helping reciters fully interpret the verses which change their mood: "Recitation of the Holy Quran is a form of mystical music that contributes to the release of endorphins by stimulating alpha brain waves.[13] Therefore, it enhances the stress threshold, removes negative emotions, and creates a sense of relaxation" (Ashraf and Keramat 2018).The colours used in the *tajweed* system inspired the colour-coding system I suggest in this article, which makes it clear that the relationship between sound (acoustic/phonological dimension) and emotion is open. The inspired colour-coding system is not a burden nor is it considered a barrier between the target reader and the translated text since it has been inspired by the *tajweed* system that has long been universally used by non-Arab Muslims. I tried to let target readers read the poem as if they were listening to it being recited in the poet's voice. Considering the acoustic aspects in the process of translation and interpretation adds to our understanding of the target text.

Please note that discussing in detail other theories of translation will distract the researcher from the main argument, which is the discussion of the importance of the acoustic aspects that turn a translated text into a product that has continuously been processed. The translation theories mentioned below, such as the work of Munday, Bassnett (1998; 2014), Lefevere (1998; 2017), Jaccomard (2020) and Venuti (2013), have not focused on the acoustic aspects. Publications on literary translation in general and translating (Arabic) poetry have not provided an accurate account of what a target text loses when the voiced version of the poem is not considered. In this article, I have chosen to discuss the acoustic aspects and how they affect the understanding of the translated text. As a researcher I focused on those aspects in order to support my argument. Depending on the colour-coding system inspired by the *tajweed* system in English originally intended for non-Arab Muslims makes it easy to demonstrate the importance of emotionally loaded acoustic aspects.

My main point is to prove the importance and significant effect of the acoustic aspects not to analyze different translation theories. I argue that this paper fills the gap by illustrating the acoustic aspects in the second version of the translation of Abd al-Rahman al-Abnudi's *Yamna* (1998) considering the poet's voiced version². Therefore, acoustic aspects are investigated in order to prove that they can contribute to the process of a production and hence an interpretation of target text.

First, it should be noted that the poem under investigation in this article is recited in Upper Egyptian dialect. There is a big difference between Standard Arabic and Upper Egyptian dialect in relation to the acoustic aspects. For example, a consonant such as /qaf/ in standard Arabic is pronounced /geem/ in Upper Egyptian dialect. Therefore, in Standard Arabic the verb "say" is pronounced "yaqul" while in Upper Egyptian Arabic it is pronounced "yegool"³. The translator should listen to the recitation many times in order to be introduced to the poem first, then to grasp the acoustic aspects and finally to render them accurately. By using his/her inner ear, viz., his/her accumulated experience of spoken language within the cultural context of the poem, the translator can grasp the overall structure of the poem; consequently, problems of appropriating the acoustic aspects can be solved.

Emotionally loaded words and phrases in the Arabic text are considered while rendering the text into English for the target reader to fully grasp the meaning. Since underlining patterns have been found through diverse cultures, intonational patterns can be grasped when transferred from one language to another. For example, expressions of anger and regret can be illustrated easily when transferred from Arabic into English using the colour coding system. Suppose the utterance of an angry expression is marked by a high rising pitch coloured purple as in the table below. Translation of **أطلع برا** is "Get out." We do not need any explanatory note since it is already explained in the table below. Light gray marks expressions of regret which is most of the time associated with a sigh. If I translate **لا** "neither Yamna nor the house were found". Light grey is associated

² In an email to Jeremy Munday, asking him about his opinion on the impact of the poet's performance on translating his/her poem, he replied that "the voiced version is very important that is why people such as John Felstiner went to great lengths to listen to the poem as it was read in sights of great interest". In case the translator is a poet, Refsum maintains (19 October 2017) "one can trace clear lines from certain translations to later original poems". Similarly, I contend that it will be easier for a poet-translator to translate the voiced version of a poem.

³ For more information on this topic, please read my article "Against World Literature: The Egyptian Mawwal of Shafiq and Metwally in the Age of Untranslatability"

https://www.researchgate.net/publication/330225417_AGAINST_WORLD_LITERATURE_THE_EGYPTIAN_MAWWAL_OF_SHAFIQA_AND_METWALLY_IN_THE_AGE_OF_UNTRANSLATABILITY

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with low rising intonation which best describes the utterance of a sigh. Similarly, if I translate the following line from Robert Frost's "The Road Not Taken", viz., "I shall be telling this with a sigh", using the same colour coding system, I may not need to translate the word sigh. The translation can go smoothly as follows: "سوف أقول ذلك" which, in my opinion, is more emphatic than translating the full line without/with using the colour coding system. The translation can run as follows: "سوف أقول ذلك متنهداً" or "سوف أقول ذلك متنهداً". Therefore, rising and falling intonations in Arabic express emotions and feelings and can be transferred into English using the colour coding the system. As the theoretical questions related to the impact of the acoustic aspects on translation are broader than the scope of this paper, I will deal with the aspects mentioned below in Table 1.

This paper aims at discussing the impact of certain acoustic aspects, stated in Table 1, on the process of producing an interpretation of the target text. The paper is divided into subsections: an introduction to the topic, literary translation, translation of (Arabic) poetry, filling the gap: translating the voiced version, Abd al-Rahman al-Abnudi's *Yamna*, acoustic aspects of the voiced version, the *tajweed*-inspired colour-coding system, conclusion, references, and an appendix of the original, the first version and the colour-coded second version. By reading the following subsections, readers will see that they can fully grasp the meaning when they follow the colour-coding system and read the target text considering it. The colour-coding system is useful for a better understanding of a target text since it reflects the paralinguistic features of the source text and thus enables the reader to fully interpret the meaning.

Literary Translation

Bassnett maintains that "Translation Studies in the twenty-first century is developing and diversifying so rapidly that no single book can do the subject justice. However, ... there is still a great deal about translation that needs to be investigated" (2014:12). *The Oxford History of Literary Translation* has not discussed the nature of the loss resulting from not considering the voiced/oral version of a source text. "In the five volumes of *The Oxford History of Literary Translation in English* we aim to present for the first time a critical and historical overview of the development of this art or craft in the English-speaking world" (France and Gillespie 2008: vii). In her book, *Literary Translation and the Making of*

Originals published in New York by Bloomsbury, 2017, Karen Emmerich discusses the (in) stability of the original and the translations accordingly (Wilson 2019: 179-80). A source text may have different versions and this variety inevitably marks a loss in some of its translations.

In chapter four “Translating Jacopone Da Todi Archaic poetries and modern audiences” in *Translation Changes Everything: Theory and Practice*, Venuti discusses the loss of context a translation shows: “source-language traditions and practices, their cultural meanings and historical weight can rarely (if ever) be signified in the translation itself, at any textual level, whether linguistic or stylistic, discursive or thematic, prosodic or generic” (2013: 80). However, he does not shed light on the loss that acousticity or orality might have resulted in. Moreover, Venuti stands against translating acoustic and oral aspects of foreign archaic poetry into English because, as he claims, it causes the problem of anachronism in translation since the target reader will not grasp these aspects. I argue that a translator should appropriate these aspects, such as metre and rhyme, in order to provide the target reader with a wholesome translation without creating anachronistic gaps in his/her translation. By appropriation a translator provides the reader with a new context, one “of production and reception” (Venuti 2013: 82). This appropriation can be carried out by creating what Venuti calls “the interpretive relation” (2013: 87) with the target language. In order to maintain these interpretive relations, an analogy with a suitable poetic form in the target language, a recasting of the source text into a model in the target language, should be established. Venuti’s experimental translation of Jacopone stresses the importance of orality as a form of analogy. “In combining colloquial language with varying rhythms and rhymes, rap music offered another poetic form that can prove helpful in signifying the popular dimension of Jacopone’s poetry” (2013: 91). However, he does not experiment with acousticity in his translation.

Despite attempts at using computers in literary translation, the importance of voiced versions of a source text has never, to my knowledge, been alluded to (Hadley 2020: 61-65). Neither “the cultural turn” propagated by scholars such as Lefevere and Bassnett, nor Machine Translation and Computers-Aided Tools have made up for the loss a translation shows when acoustic and oral aspects are not considered. Theodore Savory’s list of guidelines to translators mentioned in his “The Principles of Translation”, does not include any item on the voiced version of the source text (Savory 1968:58-59 qtd in Jin 2014: 24).

However, Jin's discussion of how sounds in a source language may be rendered in a target language touch upon the issue of a loss of emotional impact that might have occurred if sounds had not been rendered properly. He gives several examples of translating the English exclamation "oh!" into Chinese. These examples are rendered twice, "but those renderings lose most of the emotional impact of the original" (2014: 40). As Morales et al. (2019: 189-208) claim, the emotional equivalence of a text can better be detected on a target reader response by following cultural neutralization. However, this study does not include the voiced version impact. Studies that take into consideration the importance of rhythm-related elements as tools of mediation in literary translation (Pekkanen 2014) can be a step forward into discovering the realm of emotional impact.

This emotional impact is part and parcel of transcreation, a process that should not be limited to rendering the source text into sound syntax. Against what Jacomard (2020: 49-54) holds, a revision of literary translation should consider all aspects of the source text. Jacomard asserted that Dr Vivienne Glance, Ph.D. holder, a native speaker, a poet and a playwright and the reviser of her translation of a play titled *Dans la Luge d'Arthur Schopenhauer* (*On Arthur Schopenhauer' Sledge*) renders the revised text "acceptable to an English-speaking theatre-going audience" (2020:62). The revision carried out focused on the written text with English theatre-goers in mind; however, Jacomard did not give a detailed discussion of the text being revised for the stage. She only maintains that Glance "put herself in the shoes of the audience of this play, which is considered an essential move in the last stages of translation" (2020: 62), making the concepts of domestication and foreignization loom over the final translation. Sometimes the two concepts contribute, by degrees, to build up an ideology followed by the translator in translating a culture-bound source text (Salvato 2016:1076; Jaya 2020:424-445).

Translation of (Arabic) Poetry

Poetry has been defined in many ways by the Random House *Unabridged Dictionary* as :

‘the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts’; as ‘memorable speech’; as ‘what is lost in translation’ (Robert Frost’s famous put-down of our art). (Landers 2001: 97)

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I disagree with Robert Frost's oft-misquoted phrase⁴ since poetry is a common human art, produced by people for people. However, one should put into consideration cultural differences:

One of the problems which might emerge is the difficulty of translating emotive expressions to affect the audience emotionally, in order to gain their support or influence them. In the case of English translation of Arabic poetry, what is important for the translator is that he or she must be aware that what may be considered a highly emotive text in Arabic will not necessarily be highly emotive in English and vice versa (Mahasneh 2010: 22-3).

Translation of emotiveness in oral performance is more complicated since a translator should decide on both the cultural heterogeneity and the (para)linguistic homogeneity. S/he should satisfy the "pragmatic dimension of a poem" (Mahasneh 2010: 29), viz., to translate the sentiment and produced emotional effect. For some, keeping the musicality by translating a rhymed poem into a rhymed target poem will be achieved on account of accuracy of rendering the meaning. Therefore, some would like to sacrifice the form and keep the content. A proposed solution is to produce a bilingual edition with the source and target texts (Mahasneh 2010: 30-31). I see the suggested solution suitable for educational purposes. However, grasping the target text depends on the target reader's level of proficiency at the source language.

The written text has long been discussed from the angles of foreignization and domestication⁵. However, it is the point of "memorable speech" that has often been lost from translation/creation of poetry. As Landers maintains, sound is of paramount importance to the poets who would agree, "if it's impossible to preserve both meaning and sound, [to] go with the sound" [brackets mine] (2001:100).

⁴ In *Robert Frost in Conversations on the Craft of Poetry*, Frost maintains that "I like to say, guardedly, that I could define poetry this way: it is that which gets lost out of both prose and verse in translation". This is quoted in an article titled "On Translating Poetry" by Anton Hurr. <https://antonhurr.com/2016/10/04/on-translating-poetry/>

⁵ Mounir Jilani Ben Zid's 'Memos of Translation Revisited: From Translating Poetry to 'Poeming' Translation', *Theory and Practice in Language Studies*, Vol. 4, No. 10, pp. 2026-2032, October 2014, doi:10.4304/tpls.4.10.2026-2032, has discussed both ways of foreignizing and domesticating a text with an evident support to the latter. Other studies such as Hisham T. B Obeidat's *Aspects of the problems of translating metaphor, with special reference to modern Arabic poetry*, PhD Diss., University of St. Andrews, 1997, advocated the recreational aspect in translating metaphors in Arabic poetry.

Oral performance/the voiced version of a poem has mostly been avoided in translation studies because of the many problems that arise from this endeavor⁶. For example, the two planes of translating poetry, viz., a serial plane and a structural plane, suggested by Holmes and advocated by Haddi do not consider any paralinguistic features in the process of translation (2019:61-62). In discussing the translation of metaphor in Nizar Qabbani's poem "Bread, Moon and Hashish", Haddi did not point to the voiced version Nizar Qabbani has presented everywhere, which is available on *Youtube*⁷ I argue that if Haddi had studied the voiced version, her whole perspective would have been changed when discussing Qabbani's poetry. Yasser Aman has translated *Balqis*⁸ an elegy by Nizar Qabbani lamenting the bombing of his wife. In Aman's study, the impact of the voiced version⁹ is evident specially in the last two lines stating the murdering of Balqis: "K...i...l...l...e...d/T...h...e p...r...o...ph...e...t...e...s...s" (2009: 32). These lines, and the whole poem, are emotion-packed.

In their article "Translating Arabic Poetry into English Rapping: A Study into the Form-Based Requirements", Daragmeh et al. argue that the creative content that is shaped artistically in the source text should be rendered similar in the target text. "However, if there is a change in the function of the text, this change in the standards of equivalence becomes a must-do in translation" (2017:29). In the case of translating an Arabic poem into a rap song, "the translator creatively adjusts the tenor of the poet's style to make it fit the rapper's own style" (2017:30). Transferring a written form into an oral one, an Arabic poem into rap, endorses an inevitable loss at different levels, whether by addition or omission, as the text is shaped and adapted into a new genre.

Filling the Gap: Translating the Voiced Version

No dialect travels well in translation. However reluctantly, the translator must recognize that dialect, at least at the level of one-to-one transference, is untranslatable.

⁶ See: S. J. Neethling (1997) "Strategies in translating oral narratives", *South African Journal of African Languages*, 17:4, 130-134, DOI: 10.1080/02572117.1997.10587175

⁷ Here is a link to the voiced version by Nizar on Youtube <https://www.youtube.com/watch?v=lGDKY1sHZ2Q>

⁸ This translation was first published in *Genre*, a journal of Comparative literature, by California State University. The translation on this site <http://www.csulb.edu/colleges/cla/departments/complit-classics/genre/index.htm>

⁹ You can listen to Nizar's voiced version of *Balqis* here: https://www.youtube.com/watch?v=Vgygm24R8_4

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Dialect is inextricably rooted in time and space. Whether based on vocabulary or on accent, the listener unconsciously associates such speech patterns with a region or a chronological period....

... dialect is always tied, geographically and culturally, to a milieu that does not exist in the target-language setting. Substitution of an 'equivalent' dialect is foredoomed to failure. The best advice about trying to translate dialect: don't (Landers 2001:117).

I agree with Landers on the difficulties/impossibility of rendering a source text's dialect into a target text's dialect. An accent-based and vocabulary-based dialect can be appropriated and adapted into the target language. Although Lander's advice is not to translate dialects, attempts at translating dialectal poetry have been carried out¹⁰ and many problems and solutions have been discussed.¹¹ I see that attempts at rendering the emotion-packed acoustic aspect which the voiced version reflects, can make up for part of the loss untranslatable dialect causes. The first things perceived in a voiced reading of a poem are "a certain number of phonetic recurrences due to rhyming...and paronomasia or wordplays" (Nasi 2012:37).

The translator of the poem *Yamna* maintains the specific Upper Egyptian rhythmical dialect, the untranslatable oral reactions such as interjections, exclamations, sighs of relief, pain and regret, and readiness to give some advice out of wisdom. The translator answers this question: what does the translation lose if he/she cannot succeed in transferring the feeling-packed oral performance into the target culture? The translation of oral performance needs to be carried out carefully and appropriately. Some critics encourage translators to keep some aspects of the source text such as "screams and screeches" intact. Kočan maintains that "For the translator, this actually does not present serious difficulties, since one leaves the "screams and screeches" as in the original form" (2009:50). She neglects the rendering of the feeling the words carry: "it is possible to prolong a vowel in Slovene but impossible to prolong a consonant like "č". Therefore, the translator chose to replace the prolonged m-form with the vowel "i" (screammmmmmmmming → kričiiiiiiiiiiiiii)" (2009:50). I disagree with her since it

¹⁰ See: Philip Balma and Giovanni Spani. 'From can to Dawg: Rendering Calzavara's Dialectal Poetry for Italophone and Anglophone Readers', *Forum Italicum: A Journal of Italian Studies*, vol. 44 (1), 2010: pp.119-135. <https://doi.org/10.1177%2F001458581004400106>

¹¹ In his article, 'Translating dialect literature', published in *World Literature Today*; Spring, vol. 71(2), 1997, pp. 279-288, Luigi Bonaffini discusses many problems resulting from translating dialects and proposes possible solution concluding that it is the translator's literary sensibility that determines the success of translating dialects.

is important to let the target reader enjoy the same feeling the poem conveys. Issues raised about the unsuitability of translating rhymes by Lefevere and the difficulty of transferring

dialect through languages raised by Landers (Kočan 2009: 52) should not set barriers against translators' endeavors to try what seems impossible such as rendering the rhyme, the dialect and even the feeling-packed voiced version of a poem.

Hutchens supports Hirschfield's viewpoint that a translator should study the poems under translation well (2007:983) taking care of its resonance and its kinetic and musical bodies; however, he does not shed light on the oral performance of a poem and what is added/lost if it is considered. Commenting on Rybowski's and Musiał's versions of translating Ginsberg's "Message" where they translated "you" as a female though it is meant to be male in the original, Hutchens asserts that Musiał's version "does not designate "you" as masculine either; however, this is not an issue since in the original there is no designation of gender as well" (2007:986). This was committed because gayness was banned in Communist Poland at that time. The target text lost an important turn in its content and the sexual orientation of the speaker was altered. I argue that if the translation was considering voiced version both the implied voice of the poet as well as the oral performance would not have been rendered well in the target language because of political ideology and hegemony of Communism at that time.

Discussing the translation of Kamenszain's poetry which attempts to say the unsayable, Rossi maintains that:

the task of the Kamenszain translator is to tread carefully and join in 'the game', in the 'juego que juega la poesía', by concealing that which a careful, engaged act of reading (i.e. the translator's) has revealed: it is in its most paradoxical, in its most oxymoronic, that writing is at its edgiest and most alive, and such is Kamenszain's writing with its twofold, paradoxical movement towards a stripping, a baring of language and, at the same time, towards the incorporation of the *letra grabada* (*y gravada*) of what is 'inherited' in language (2016:714).

It is this *letra grabada* (*y gravada*) al-Abnudi's voiced version, that the translator has attempted to capture and render in the target text.

The acousticity of voice, the *letra grabada* of the poet's voiced version, has a formative impact on the rendering of the text into the target language. It is similar to the impact the voice has on metrical scansion: "If one takes a sample of performances of Henri

Duparc's setting of Baudelaire's 'L'Invitation au voyage', one may be surprised by the variety of renderings of the second line of the refrain: *Luxe, calme et volupté*" (Scott 2010:46). It is the variety of renderings the voiced version(s) produce(s) that matters when rendering the source text, taking into consideration the voiced version, into a target language. It is a challenge for the translator who cudgels his/her brain to settle the "debate between text and voice, the linguistic and the paralinguistic, which has never been brought to a satisfactory conclusion" (Ibid.) Therefore, inclusion/exclusion of the oralisation of the written text will affect the target text. The voice's powers of expression, the "paralinguistic features of the voice (speed, loudness, tone, intonation, enunciation, etc.)" (Scott 2010:48) can change the translated version of a poem that excludes the voiced version of the source text.

Scott argues that the expressive powers of the voice can be captured in translation. To illustrate his point, he maintains that:

I want to indicate the way in which Baudelaire's "Causerie" invites the voice into his poetry and generates an even-handed negotiation between the physiological voice and the communicative voice, between pronunciation and articulation, between timbre and delivery, and to consider how this negotiation might be captured and expanded upon in a translation (2010:49).

In his translation of *Causerie*, the timbre is evident as the paralinguistic invades the linguistic "in the form of pausing, phrasing, etc." (Scott 2010:54). In the translation of *Yamna*, the voiced version's timbre and all paralinguistic features are considered in order to present to the target reader "the possibility of discoveries not yet registered" (Scott 2010:56), found in the source text.

Redling (2017) argues that paralinguistic features of jazz music can be rendered into a text, a jazz poem via intermediality and by using George Lakoff and Mark Johnson's conceptual theory of metaphor (2008). Following Ezra Pound's dictum "Make it new!", poets have made new connections between music and writing. "Consequently, these poets were

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consciously engaged in transforming the jazz's fresh musical elements (such as improvisational riffs, melodies, tempo, and rhythms) into musical poems" (Redling 2017:2). The cognitive process that has yielded intermedial relation between jazz and poetry, which has been used by writers to understand "music through writing and creates metaphorical correspondences between the two media" (Redling 2017:5) echoes in the process of rendering *Yamna* into English, taking the voiced version into consideration.

Abd al-Rahman al-Abnudi's "*Yamna*"

Abd al-Rahman al-Abnudi (1 April 1938 – 21 April 2015) was born in Qena Governorate which is in Upper Egypt. He is one of the best-known poets who wrote modernist colloquial poetry. He preferred to write in Upper Egyptian dialect rather than standard Arabic. His work was politically coloured since he advocated the development of democracy in Egypt since 1952. "Dubbed "Al-Khal" (The Uncle), el-Abnudi was the voice of the poor, the impoverished, the working class, the peasants, and a wide base of simple Egyptians whose voices barely found room to be heard" (El Masry). His political views caused him to be jailed for four months during the reign of President Gamal Abdel Nasser.

He received many awards in Egypt and abroad. His poems were sung by many famous Egyptian and Arab singers. His "first diwan, al-Ard wa'l-iyal, 'The Land and the Children', was published in 1964" (Radwan 2004: 32). al-Abnudi pointed out the different ramifications of *Shi'r al- 'ammiyya*'s (colloquial poetry's) origins:

Shi'r al- 'ammiyya is not the offspring of an earlier art form—like the art of *zajal*, for example— or an innovation on one. Rather, *shi'r al- 'ammiyya* originated from the ideas of its poets about poetry, and their understanding of it—ideas that made use of the totality of what the poet knew about poetry whether this knowledge was drawn from Classical Arabic poetry, from readings in and about European poetry, or even from the wailing of women in a poor alley in a distant village (qtd. in Radwan 2004: 37).

The term *Shi'r al- 'ammiyya*'s was coined by al-Abnudi and others in 1961, as he started writing in the Egyptian spoken Arabic.

"*Yamna*" is an elegy written in 1998 by al-Abnudi for his aunt Āmina and was published in *Ordinary Grievs* ('al-Ahzan al-Adiyya') in 1999. The poem features a long wished-for visit by al-Abnudi for his aunt who discussed different matters from the past, the

present and the future giving al-Abnudi many pieces of advice. The next visit al-Abnudi found neither *Yamna* nor her house. Many have translated “*Yamna*”¹², but none have considered the acoustic aspects in their translation.

Acoustic Aspects of the Voiced Performance Represented Typographically in Translation

Some researchers such as Sofía Sánchez-Mompeán and Beatriz Naranjo Sanchez¹³ have recently discussed the impact of acoustic aspects on the performance of dubbing performers in the film industry; however, their articles related specifically to dubbing and filmmaking. The similarity between the emotional effects the actors’ voices produces in Beatriz Naranjo Sanchez’s paper and those of the poet’s voice in my paper lies in the fact that they are “an essential part of the aesthetic experience” (108). As Sanchez points out that there is a strong relation between voice and emotion and the formation and grasping of meaning, I argue that the colour-coding system is essential for the target reader for him/her to relate the emotional effect of voice to the most appropriate meaning; therefore, emotions can be induced in the reader. The vocal features relevant to the emotionally loaded expressions in this paper are pitch and extralinguistic interjections. Anger, surprise and sighs of regret and relief cannot but be expressed via the colour-coding system since, after all, unlike Sanchez’s dubbing argument, this paper deals with the process of producing an emotionally-packed target text.

Mompeán’s discussion of the role of pitch movement and the transmission of tonal patterns which either have “not been rendered into the target text or transferred with significant variations in the meaning” (93) is compensated appropriately in the *tajweed*-inspired colour-coding system provided in this paper. The rendition of intonation, as Mompeán points out, has not always been practiced properly. The colour-coding system

¹² Please, see Randa Aboubakr’s “*Yamna*” by Abdul-Rahman al-Abnudi <https://www.jadaliyya.com/Details/26304> ; and Wen-chin Ouyang, Tamim al-Barghouti and Michael Beard’s Abdel Rahman el-Abnudi (1938–21 April 2015) <https://www.tandfonline.com/doi/full/10.1080/1475262X.2016.1199097> . You can also watch a Youtube recording presenting both versions <https://www.youtube.com/watch?v=Cxfc9XPKs0I>

¹³ For more information, please read Sofía Sánchez-Mompeán’s “The Translation of Pitch Movement in Dubbed Dialogue”, *New Voices in Translation Studies* 21 (2019); and Beatriz Naranjo Sanchez’s “What’s in a Voice? Exploring the Vocal Qualities of the Spanish Dubbed Voice in Emotionally-Loaded Scenes”, *New Voices in Translation Studies* 25 (2021).

illustrates the tone of the poet's voice in order to semantically determine his intention and attitude, because "a difference in intonation can bring about a difference in interpretation and,

therefore, in the meaning of the sentence (Büring 2016) (qtd. in Mompeán 94). Identifying the meaning and giving equivalent translation based on consideration of cultural differences between the source and target languages are important factors for illustrating the effect of intonation. Rendering of intonation's linguistic and paralinguistic implications through deconstructing the source and constructing the target taking into consideration the relation between implicature and context, whether by using equivalence or compensation, can better be illustrated by the colour-coding system. Take this example from *Yamna*:

"مش كنت جميلة يا واد؟/مش كنت وكنت" the intonation of the poet's voice is marked by a low pitch that express regret which is illustrated in the target text as follows: "How beautiful I was, my kid! I was and was....Woe". Strategies of compensation and colour-coding are employed in the production of the translation in order to preserve the linguistic and paralinguistic features associated with the intonation. The present article discusses how emotions conveyed through the acoustic aspects of a narrated or performed source text can have a significant effect on the interpretation of the translated version of the source and how illustrations of the acoustic aspects can make it possible for readers to fully understand and enjoy reading the target text.

A selection of acoustic aspects found in the poet's voiced performance of *Yamna*, such as rhyme, interjection, exclamation, emotions, and intonation are accordingly represented in the target text. A sample is shown in Figure 1 below and the full translation is reproduced in the Appendix alongside the source text. This comparison shows how much the target text could lose if the voiced version is not considered.

Appendix A: (first version) Translation of the poem <i>Yamna</i> Written by Abd al-Rahman al-Abnudi (11 April 1938 - 21 April 2015)	Appendix B: (second version) Translation of the poem <i>Yamna</i> with acoustic aspects illustrated	Appendix C: The original text of <i>Yamna</i>
Lo, God! Have you grown old, Abdulrahman? Grown old my little'un?	Lo, God! Have you grown old, Abdulrahman? Grown old my little'un?	والله وشبت يا عبد الرحمن عجّزت يا واد؟

How fast time passed! When and How? Growing old among kinsmen Is different from growing old as an expatriate. Have women obsessed you? Once I have watched you on TV Another time, they showed me your photo on the newspaper.	How fast time passed! When and How? Growing old among kinsmen Is different from growing old as an expatriate. Have women obsessed you? Once I have watched you on TV Another time, they showed me your photo on the newspaper.	مُسْرَعٌ؟ ميتى وكيف؟ عاد اللي يعجز في بلاده !! غير اللي يعجز ضيف هلكوك النسوان؟ شفتك مرة في التلفزيون ومرة .. وروني صورتك في الجورنال
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Table 1: The typographical representation in the second version illustrates the importance of the acoustic aspects

The coloured table shown below as Table 2, illustrates how the acoustic aspects are typographically represented using colours in the second version of the translation.

rhyme	intonation		Interjection	Emotions	
	High rising	Low rising	Exclamation	Sighs of relief	Sighs of regret

Table 2: Colours are used for rendering the emotion-packed acoustic aspect the voiced version reflects. This can make up for part of the loss untranslatable dialect causes. Taking the voiced version into consideration, the translator will have to maintain the specific Upper Egyptian rhythmical dialect, the untranslatable oral reactions such as interjections, sighs of relief and regret, associated with low rising intonation, and readiness to give some advice out of wisdom.

The colours used in Table 2 were inspired by the use of colour in the *tajweed* system mentioned in the introduction and illustrated in Figure 1 below.

1- Colours and examples

Figure 1 below shows how degrees of colours are used to express different kinds of acoustic aspects necessary for correct recitation of the Holy Qur'an by non-Arab readers.

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light grey represents low pitch intonation that expresses grief, it will be easy for them to interpret the emotionally loaded meaning.

Ignoring acousticity or orality can result in different losses. Against Venuti's point of view, a translator should appropriate aspects of acousticity, such as **rhyme**, in order to provide the target reader with a wholesome translation without creating anachronistic gaps in his/her translation. Creating rhyme and sound is very important and poetically more favorable than sticking to the meaning. Therefore, in the translation of *Yamna* sometimes meaning and sound are kept; however, when it is impossible to preserve both meaning and sound, I go with the sound. "One has lived till one has seen your daughters and smelt such a **scent**. / Only now have you thought of *Yamna* and said: My **aunt**?" In this example, the rhyme keeps sound and meaning. Moreover, the /t/ sound gives a sense of a stop which echoes that in the original. Sometimes keeping the sound makes it necessary to use a certain structure: "If only you had given cash to **me**/To buy ointment for my **knee**!." Sound is favored over structure, so "given cash to me" is used instead of "give me cash." Sometimes addition is used in order to keep rhyme: My face teems with **wrinkles**/ **Woe**!. / Do you remember *Yamna* and how her face **twinkles**?" The meaning is implied and the use of the word twinkles keeps both sound and meaning. "Woe!" is a rough translation of a sound produced by one's lips when one is regretting something happened. It comes under culture specifics and is one of the most untranslatable examples. This untranslatable interjection is repeated when *Yamna* was talking about her youth: "I was and was....woe!".

The opening lines expresses *Yamna*'s surprise at the passage of time that crept furtively and went unnoticed: "Lo, God! Have you grown old, Abdulrahman?/ **Grown old my little'un**?/ How fast time passed!/ **When and How**?" *Yamna*'s surprise is tintured by irony: "Have you got children while growing old, my dear?" Surprise turns into anger at Abd al-Rahman who has recently realized that he should get children: "Have you finally come to your senses?" *Yamna* further questions Abd al-Rahman: "Could not you have a little son?" The translation should show mixed feelings of regret, wish and scalding. The closing lines reflect a doubt, a never-to-be-fulfilled wish: "Will you come next feast?/And if you do,/Will you visit me?/And with *Yamna*, will you have tea?" The translator tries his best to render *Yamna*'s wish which is overridden by doubt. However, the oral performance given by the poet carries a long history of warm strong family ties that cannot be realized in the target text.

Landers's advice is not to translate dialect. However, attempts at rendering **the emotion-packed** acoustic aspect the voiced version reflects can make up for part of the loss untranslatable dialect causes. Taking the voiced version into consideration, the translator will have to maintain the specific Upper Egyptian rhythmical dialect, the untranslatable oral reactions such as interjections, **sighs of relief** and **regret**, associated with low rising intonation, and readiness to give some advice out of wisdom. Here is an example of relief, **"But it was built to survive/Till I am no longer alive!!"** Relief is associated with low rising which reflects how stoic the speaker is. Regret shows itself in this example: **"Lo, listen:/Do you think the sons we got/Have given us support?"** This example crystallizes a fact that sons and daughters do not always support their parents. Feeling of regret is associated with low rising intonation.

Trying to maintain graphic equivalence enhances the target reader's ability to grasp the target text. **High rising** intonation can be illustrated by writing words in block capitals. For example, **"YOU GOT DAUGHTERS??/SO, WHAT HAVE YOU BEEN DOING/ALL YOUR PAST LIFE?"** High rising intonation shows how daughters were not as favored as sons in the Upper Egyptian community. Another example is **"MAN likes to PRIDE in having SONS"**. This high rising intonation stress how man is foolish. A third example is **"THE COURSE OF LIFE IS A LONG SPAN"**. The high rising reflects the importance of Yamna's wise saying. Another example that associated wisdom with high rising intonation is: **"WHEN DEATH COMES...OPEN THE DOOR WIDE/WHEN IT CALLS YOU...GO AHEAD/THUS, YOU WIN THE RIDE/LIFE AND DEATH ARE NOT A GAME OF CALCULATION!!/NO SON OR DAUGHTER CAN BE A TEMPTATION/TIME LIES WHEN IT TELLS THE TRUTH"**. When it comes to death the intonation is high since Yamna gives the listener a piece of advice and chides him not to follow his own feelings and think of his children and what will become of them.

Low rising intonation, which is associated with low spirit, can be pointed out by writing words in a smaller font. For example, **"I have lived all right/Till your hair turned white!!"**. Low rising intonation is associated with feelings of regret for living long all alone. However, the orthographic aspect does not convey emotions. It is this *letra grabada*. The acousticity of voice, in al-Abnudi's voiced version, that the translator has attempted to capture and render in the target text. Rereading the original version, putting into consideration the acoustic aspects, has an impact on both my translation and consequently the target reader's interpretation of

the text. The colour-coding system has been applied to the first version of the translation, which facilitates the task of the target reader who can follow the colour system for a better understanding of the target text. The reader will be familiar with, for example, the indication of a high-rising intonation that expresses affirmation and enthusiasm that show stronger emotions:

أول مايجيك الموت .. افتح

أو ماينادي عليك .. إجلح

إنت الكسبان

The coloured coded translation runs as:

“WHEN DEATH COMES...OPEN THE DOOR WIDE

WHEN IT CALLS YOU...GO AHEAD

THUS, YOU WIN THE RIDE”.

In the colour-coded version, words are sometimes written in block capitals that underpin the effect of high-rising intonation. Although the poem concerned in this study does not have slashes that may indicate staccato notes as the case with jazz music/poetry, the voiced version creates a similar music which the target text attempts to illustrate by creating a strong intermediality that depends on a typographical representation of the target text. The transposition of the voiced version into a target text is possible by rendering minutiae of the former by envisioning paralinguistic features through graphic variations detectable in the latter. However, the pluridimensionality of sequences of intonations in the voiced version as a whole cannot fully be realized, something affects the musicalized target text.

Conclusion

The debate between the voice and text passes by a cognitive process similar to the one that has yielded intermedial relation between jazz and poetry; however, the intermedial relation discussed in the present article is between the voiced version and the written text in order to point out/make up for the loss a written text suffers from if the voiced version is ignored. The poet's voiced version gives life to the text and fills in the gaps that the target reader will

not discover while reading the poem. This has been proved by translating Abd al-Rahman al-Abnudi's *Yamna* after listening to his voiced version many times. Each time of listening is a modification of the translation. The second version under appendix B is the last modification. Therefore, this paper fills the gap, created by ignoring the voiced version, by discussing the translation of *Yamna* in light of the poet's voiced version. As a conclusion, the voice's powers of expression, the "paralinguistic features of the voice (speed, loudness, tone, intonation, etc.) can change the translated version of a poem that excludes the voiced version of the source text. Therefore, in the translation of *Yamna*, the voiced version's timbre and many paralinguistic features are considered in order to present to the target reader "the possibility of discoveries not yet registered" (Scott 2010: 56), found in the source text.

Further Studies

The researcher aims to create a voiced translation in parallel to the source voiced version and then conduct a study detecting the emotional impact of the voiced version on the target reader response. The main question future studies will seek to answer is: will a voiced translation make up for the losses a written translation suffers from? And if so, will a voiced translation replace the target text in this case?

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Appendix: The two versions and the original text

Appendix A: (first version) Translation of the poem Yamna Written by Abd al-Rahman al-Abnudi (11 April 1938-21 April 2015)	Appendix B: (second version) Translation of the poem Yamna with acoustic aspects illustrated	Appendix C: The original text of Yamna
Lo, God! Have you grown old, Abdulrahman? Grown old my little'un? How fast time passed! When and How? Growing old among kinsmen Is different from growing old as an expatriate. Have women obsessed you? Once I have watched you on TV Another time, they showed me your photo on the newspaper. I said: "Abdulrahman has grown old !!" Oh, if so, I have been dead for a hundred years!! My dear I am afraid least I should live longer. Sheikh Mahmoud has died So has Fatma Gandeel Karma Ghaban's has been sold And I am still alive And it seems I will live longer and longer. I have lived long. So long that I saw you growing old, Abdulrahman. They said you got children Have you got children while growing old, my dear?? You got daughters?? So, what have you been doing All your past life?	Lo, God! Have you grown old, Abdulrahman? Grown old my little'un? How fast time passed! When and How? Growing old among kinsmen Is different from growing old as an expatriate. Have women obsessed you? Once I have watched you on TV Another time, they showed me your photo on the newspaper. I said: "Abdulrahman has grown old !!" Oh, if so, I have been dead for a hundred years!! My dear I am afraid least I should live longer. Sheikh Mahmoud has died So has Fatma Gandeel Karma Ghaban's has been sold And I am still alive And it seems I will live longer and longer. I have lived long. So long that I saw you growing old, Abdulrahman. They said you got children Have you got children while growing old, my dear?? YOU GOT DAUGHTERS?? SO, WHAT HAVE YOU BEEN DOING ALL YOUR PAST LIFE	والله وشيت يا عبد الرحمن .. عَجَزْتَ يا واد ؟ مُسْرَعٌ؟ ميتى وكيف؟ عاد اللي يعجَز في بلاده !! غير اللي يعجز ضيف هلكوك النسوان؟ شفتك مرة في التلفزيون ومرة .. وروني صورتك في الجورنان !! قلت : كبر عبد الرحمان أمال انا على كده مت بقى لي ميت !! حول والله خايفة يا وليدي القعدة لتطول . مات الشيخ محمود وماتت فاطنة اب قنديل واتباع كرم اب غيان ..وانا لسة حية وبابن حاحيا كمان وكمان عشت كتير عشت لحد ماشفتك عَجَزْتَ يا عبد الرحمان وقالولي قال خُلِّفْتَ وانت عجوز خُلِّفْتَ يا اخوي؟؟ وينات..!! أمال كنت بتعمل إيه طيلة العمر اللي فات

Have you finally come to your senses?? Why have you got children at such an age? Anyway.. They remind us of you as a wafting scent, triggering memories of you. They will keep good company of each other. Well, Abdulrahman. One has lived till one has seen your daughters and smelt such a scent. Only now have you thought of <i>Yamna</i> and said: My aunt??” You are dear to me, Abdulrahman So dear and deserve to be loved. Though living away has obsessed you You are homesick in your heart Unlike hard-hearted ones Who forgot us long ago. Are your wife and daughters beautiful? Or they look like us? What are your daughters’ names? People told me: Aya and Noor. Could not you have a little son? Lo, listen: Do you think the sons we got Have given us support? Man likes to pride in having sons!! Will <i>Yamna</i> live long to wear What you have brought of velvet and castaur¹⁴? If only you had given cash to me To buy ointment for my knee! Lo, boy. How dandy you are Abderhman! It has been six years since I sat stuck to the back of the door None visited me: strangers or loved ones.	Have you finally come to your senses?? Why have you got children at such an age? Anyway.. They remind us of you as a wafting scent, triggering memories of you. They will keep good company of each other. Well, Abdulrahman. One has lived till one has seen your daughters and smelt such a scent. Only now have you thought of <i>Yamna</i> and said: My aunt??” You are dear to me, Abdulrahman So dear and deserve to be loved. Though living away has obsessed you You are homesick in your heart Unlike hard-hearted ones Who forgot us long ago. Are your wife and daughters beautiful? Or they look like us? What are your daughters’ names? People told me: Aya and Noor. Could not you have a little son? Lo, listen: Do you think the sons we got Have given us support? MAN likes to PRIDE in having SONS. Will <i>Yamna</i> live long to wear What you have brought of velvet and castaur? If only you had given cash to me To buy ointment for my knee! Oh, boy! How dandy you are Abderhman! It has been six years since I sat stuck to the back of the door None visited me: strangers or loved ones.	دلوقت مافقت؟ وجايهم دلوقت تعمل بيهم إيه؟ ..على كلِّ أهي ريحة من ريحتك ع الأرض يونسوا بعض . ماشى يا عبد الرحمان أهو عشنا وطننا منك بصة وشمة . دلوك بس ما فكرت ف يامنة وقلت: يا عمة؟؟ حبيبي انت يا عبد الرحمان .والله حبيبي .. وتتحب على قد ماسارقاك الغربية لكن ليك قلب مش زي ولاد الكلب اللي نسيونا زمان حلوة مرتك وعويلاتك والأ شيهنا..؟ سميتهم إيه؟ قالولي : آية ونور ماعارقشي تجيب لك حنة واد؟ : والأ أقولك ..يعني اللي جبناهم نفعوننا في الدنيا بآيه؟ !!غيرشي الانسان مغرور ولسه يامنة حاتعيش وحاتلبس لما جايب لي قطيفة وكستور؟ كنت ادبتهمني فلوس اشترى للركبه دهان آ..با..ي ما مجلّع قوي يا عبد الرحمان طب ده انا لئاست سنين مزروعة في ظهر الباب لم ظلوا علينا أحبة ولا أغراب
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¹⁴ Castaur is a special kind of clothing traditionally made into women’s gallabiyahs and men’s pajamas.

OK, I'll take them...	OK, I'll take them...	..خليهم
They will be useful	They will be useful	ينفعوا
As I will make them my coffin!!	As I will make them my coffin!!	أعملهم أكفان
		..!!
My face teems with wrinkles	My face teems with wrinkles	كرمش وشي
	Woe.	
Do you remember Yamna and how her face twinkles?	Do you remember Yamna and how her face twinkles?	فاكر يامنة وفاكر الوش؟
Don't believe in what's happening in life	Don't believe in what's happening in life	إوعى تصدقها الدنيا
		..
For lies are much in rife.	For lies are much in rife.	!!غش ف غش
My little boy, if death summons	My little boy, if death summons	إذا جاك الموت يا وليدي
You immediately obey.	You immediately obey.	موت على طول
		.
Those who died unexpectedly	Those who died unexpectedly	اللي اتخطفوا فضلوا أحباب
Are still loved and live in our hearts	Are still loved and live in our hearts	صاحبين في القلب
As if none passed away.	As if none passed away.	كان ماحدش غاب
		.
And those who had a slow death	And those who had a slow death	واللي ماتوا حنة حنة
And kept holding their breath	And kept holding their breath	..ونشفوا وهم حيين
Even greetings were never heard	Even greetings were never heard	حتى سلامو عليكم مش بتعدي
From out of their threshold.	From out of their threshold.	من بره الأعتاب
When death comes...open the door wide	WHEN DEATH COMES...OPEN	أول مايجيك الموت .. افتح
When it calls you... go ahead	THE DOOR WIDE	.
Thus, you win the ride.	WHEN IT CALLS YOU...GO	أو ماينادي عليك .. إجلى
	AHEAD	..إنت الكسبان
Life and death are not a game of calculation!!	THUS, YOU WIN THE RIDE	إوعى تحسبها حساب
	LIFE AND DEATH ARE NOT A	..!!
No son or daughter can be a temptation.	GAME OF CALCULATION!!	..بلا واد .. بلا بت
	NO SON OR DAUGHTER CAN BE	ده زمن يوم مايصدق .. كداب
Time lies when it tells a truth!!	A TEMPTATION	..!!
	TIME LIES WHEN IT TELLS THE	سببها لهم بالحال والمال وانفد
Leave them everything and flee	TRUTH.	إوعى تبص وراك
Never to look behind you	Leave them everything and flee	.
Inheritance is but earth	Never to look behind you	الورث ترا
And lodging with the passage of time is mud.	Inheritance is doomed to dust	وحيطان الأيام طين
	And lodging with the passage of time is mud.	وعيالك بيك مش بيك عايشين
And your kids will have their way whether you are alive or dead!!	And your kids will have their way whether you are alive or dead!!	..!!
		..يو.... يا عبد الرحمان
Oh..., Abdelrahman	Oh..., Abdelrahman	مشوار طولان
The course of life is a long span		

My dear, those who prolong it day by day are idiots. I need the ointment to soothe knee pain Not to prolong my life span. Don't be taken in by life's different colours. How beautiful I was, my kid! I was and was....Woe A young woman of whom men got scared. But how would you realize? You were still a kid!! My daughters Raddyah and Naggyah Have passed away And I have been left, alive What a life! Never live a single day after your kids passed away Never Abdelrahman. Life is full of pains and hardships people do not recognize The hardest of all is to live after the death of your kids. And if it happens, you will know what death means. When death comes, embrace it. Are you still telling them in Lower Egypt The tale of Fatna and Heragy Elgot? Oh, boy! You were naughty and a devil Of all kids You were a rebel, Away from social circles. Always are in your charming eyes Hidden things. Like the kite that preys on rodents and flies.	THE COURSE OF LIFE IS A LONG SPAN My dear, those who prolong it day by day are idiots. I need the ointment to soothe knee pain Not to prolong my life span. Don't be taken in by life's different colours. How beautiful I was, my kid! I was and was....Woe A young woman of whom men got scared. My daughters Raddyah and Naggyah Have passed away And I have been left, alive What a life! Never live a single day after your kids passed away Never Abdelrahman. Life is full of pains and hardships people do not recognize The hardest of all is to live after the death of your kids. And if it happens, you will know what death means. When death comes, embrace it. Are you still telling them in Lower Egypt The tale of Fatna and Heragy Elgot? Oh, boy! You were naughty and a devil Of all kids You were a rebel, Away from social circles. Always are in your charming eyes Hidden things.	واللي يطوِّله يوم عن يومه يا حبيبي .. حمار الدوا عاوزاه لوجيعة الركبة مش لطوالة العمر إوعى تصدق ألوانها صفر وحممر مش كنت جميلة يا واد؟ مش كنت وكنت وجذعة تخاف مني الرجال ..؟ لكن فين شفتوني ..؟ !!كننوا عيال بناتي رضية ونجية ماتوا وراحوا وأنا اللي قعدت !!طبيب يا زمان إ إوعى تعيش يوم واحد بعد عيالك إوعى يا عبد الرحمان في الدنيا أوجاع وهموم أشكال والوان الناس مابتعرفهاش أوعرهم لو حتعيش بعد عيالك ماتموت .. ساعتها بس حتعرف إيه هؤه الموت !! أول مايحي لك .. نط لسه بتحكي لهم بحرى حكاية فاطنة وحراجي القط..؟ أ.. باي ماكنت شقي وعفريت من دون كل الولادات ..كنت مخالف ..بزاوي وكنت مخبي في عينيك السحراوي تمللي حاجات
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From your early years, you have had beaks and nails. But you were no liar. I have lived all right Till your hair turned white!! The house has become old Many had already been pulled down But it was built to survive Till I am no longer alive!! Will you come next feast? And if you do, Will you visit me? And with Yamna, will you have tea?" "I will" and I did. But neither Yamna nor the house was found!!	Like the kite that preys on rodents and flies. From your early years, you have had beaks and nails. But you were no liar. <i>I have lived all right</i> <i>Till your hair turned white!!</i> The house has become old Many had already been pulled down <i>But it was built to survive</i> <i>Till I am no longer alive!!</i> <i>Will you come next feast?</i> <i>And if you do,</i> <i>Will you visit me?</i> <i>And with Yamna, will you have tea?"</i> "I will" and I did. But neither Yamna nor the house was found!!	.. زي الحداية . تخوي ع الحاجة .. وتطير من صغرك بضوافر واعرة .. ومناقير . بس ما كنتش كداب وأديني استنيت في الدنيا !!.. لما شعرك شاب قديم البيت اتهدت قبله بيوت وبيوت .. وأصيل هو !!.. مستنيني لما أموت حاتيجي العيد الجاي؟ واذا جيت حاتيجيني لجاي؟ وحتشرب مع يامنة الشاي.؟؟ .. حاجي ياعمة وجيت !!.. لالقيت يامنة ولا البيت
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